

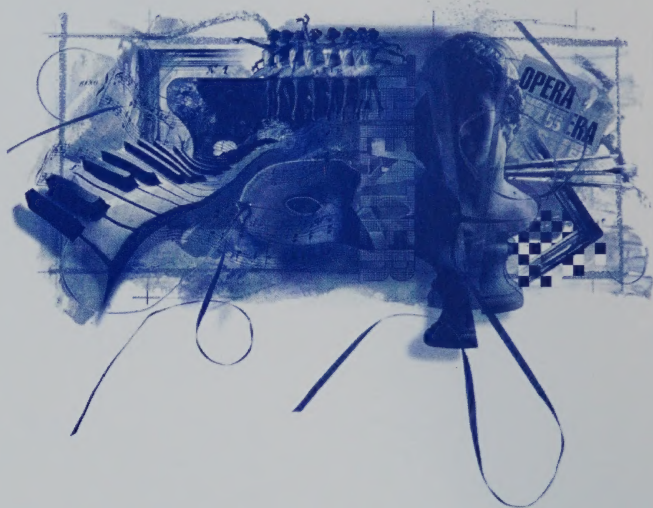
2001-2002
Season

Grant Llewellyn
Music Director

Christopher Hogwood
Conductor Laureate

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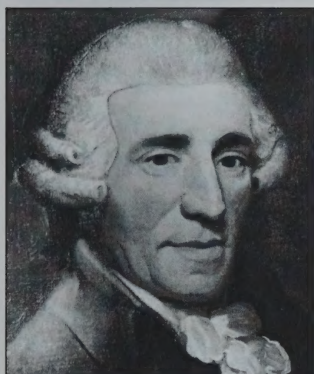
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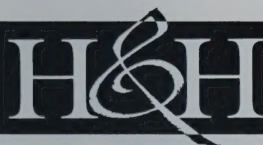
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ONE HUNDRED EIGHTY-SEVENTH SEASON • 2001–2002

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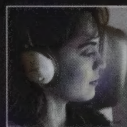
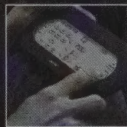
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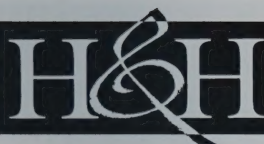
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GRANT LLEWELLYN, *MUSIC DIRECTOR*
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2001–2002 SEASON

Presenting Sponsor:  **Merrill Lynch**

Friday, October 19 at 8:00 p.m.
Sunday, October 21 at 3:00 p.m.
Symphony Hall

Grant Llewellyn, *conductor*

Franz Joseph Haydn
(1732–1809)

THE CREATION

PART ONE

— Intermission —

PART TWO

— Pause —

PART THREE

Dominique Labelle, *Gabriel, Eve*
Richard Clement, *Uriel*
Neal Davies, *Raphael, Adam*

This concert is dedicated to the memory of our friend and colleague, *Myra Aronson*, and to all those who lost their lives during the tragic events of September 11, 2001.

We will begin the program with Mozart's *Ave Verum Corpus*
and will follow with a moment of silence.

The program runs for two hours and fifteen minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

H&H Program Notes

CHAOS AND LIGHT

Haydn's The Creation

NOTES IN BRIEF...

One of the most popular and beloved works of Classical music, Haydn's *The Creation* was composed in response to the great oratorios of Handel from the previous musical generation. Haydn witnessed firsthand the tremendous effect Handel's works had on the English public, who celebrated them as national treasures. The idea of a work of art that brought so many people to rejoice together was an inspiring one for Haydn. With the assistance of Baron van Swieten, a diplomat and powerful intellectual figure in Vienna, he set to work on an evening-length depiction of the creation of the world. In tribute to the great English oratorio tradition, he published his own contribution in both German and English. Since its triumphant first performances in Vienna in 1798, this oratorio has continued to captivate audiences throughout the world. This performance is the latest in a long tradition for the Handel & Haydn Society, which takes half its name from the author of this great work.

apparently intended to set. This was *The Creation*. The librettist (who remains unknown) based his text on the creation story that opens the book of Genesis, and elaborated this narrative of the six days of creation with material from Milton's *Paradise Lost* and the Psalms.

Back in Vienna, Baron van Swieten had been putting on his own performances of Handel oratorios for some time, often hiring Mozart to bring the orchestration up to date. Van Swieten knew of Bach and Handel's work through his time as ambassador in Berlin; the prospect of having Haydn contribute to this great genre appealed to van Swieten as a native alternative to Italian opera and oratorio. Once he read Haydn's going-away present he announced that he himself would "clothe the English poem in German dress." Besides translating and adapting the libretto, he kept close watch over Haydn's work; according to one early account, he "had each piece, as soon as it was ready, copied and pre-rehearsed with a small orchestra, discarding much that was too trivial for the grand subject." In fact, more sketches survive for this piece than for any other work by Haydn.

By the spring of 1797 Haydn had worked through seven drafts of his extraordinary Introduction, the "Representation of Chaos." When he finally played it for a friend, he pointed out how carefully he had "avoided the harmonic resolutions you would expect. The reason is because there is no form in anything yet." Haydn was acute enough to realize that when the Bible announces that "the earth was without form, and void" this formlessness is not necessarily the same as confusion. An earlier Baroque composer, treating the same theme, chose to begin his Chaos with the ultimate discord of every note played simultaneously.

IN 1791, when Franz Joseph Haydn was enjoying a triumphant visit to England, he had the opportunity to hear the massive Handel Festival staged at Westminster Abbey. The 80-year-old composer found himself overwhelmed with Handel's skill at shaping dramatic choruses; he later confessed "that when he heard the music of Hendl in London, he was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment."

As Haydn was leaving London, his impresario Salomon offered him an English oratorio libretto that Handel himself had

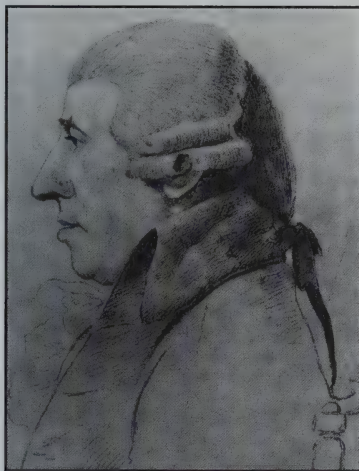
Haydn depicts instead a great void, represented with a bare unison C: as the critic Donald Tovey wrote, "here is your infinite empty space."

One passage Haydn deliberately did not show to van Swieten, or to anyone else, was the moment after this introduction, when God declares "Let there be light:" after the softest plucked chord, a radiant C major bursts forth from the massed forces. A witness of the first performance, which involved about 180 performers in a fairly small hall, wrote that "the enchantment of the electrified Viennese was so general that the orchestra could not proceed for several minutes." This astonishing effect, coming after the nebulous harmonic uncertainties of the opening *Chaos*, underscores how different this oratorio is to be from earlier ones: light, and Enlightenment optimism, is at its heart. The idea of mankind's fall from grace is only hinted at in this version, and even Milton's Lucifer and his rebel angels are quickly dispatched in a few lines, as "down they sink in the deep of abyss to endless night."

Instead of original sin, here we have an extended examination of what could be called the original blessing of this "new-created world." Three angels—a soprano, tenor, and bass—are assigned the task of describing each of Creation's six days in recitative that closely follows the Biblical text, and Haydn takes great pleasure in finding ways to represent each act of creation. His musical depictions always precede the text they "illustrate:" the music here creates the world, which the text then describes. The third section leaves the Biblical text altogether to let Adam and Eve sing their duets of praise and love.

The vivid pictorialism of Haydn's music in these creation recitatives—particularly Raphael's

catalogue of the animals on the Sixth Day, with its lions and tigers and worms—has given a good deal of discomfort to the sort of critics who feel that great art should hardly be entertaining. Haydn himself seems to have had no such qualms: he remarked to a friend as he was working on these sections that "one has to have some amusement after one has been serious for so long."



Franz Joseph Haydn

The serious parts of the *The Creation* are, of course, the arias and choruses that close each day. Here Haydn displays an effortless mastery of large-scale forms, perfected over his years of writing symphonies and operas. In the first two parts of the oratorio, the three angels are given arias in the great Italian opera seria tradition, as befits their exalted status in the celestial hierarchy. When Adam and Eve appear in Part Three, their duets of praise and love are set in the simpler musical

language of the popular *Singspiel*, closer to Papageno and Papagena than to the noble heroes of grand opera.

Each day ends with a grand chorus of praise. This posed a challenge, since unremitting praise of God can weary even the most devout ears, but Haydn more than rises to the occasion, making each a memorably different movement. His exposure to the works of Handel, and his interest in the contrapuntal possibilities Handel's works suggested, are most evident in these choruses, which grow in contrapuntal complexity throughout the work.

Though *The Creation* quickly became an enormous popular hit across Europe, it was not heard by the general public until nearly a year after its private premiere, perhaps because of legal threats from Salomon in London, who had initiated the project. All rehearsals and the first performances took place at the palace of Prince

Schwarzenberg, who (like the rest of the Viennese aristocracy) was completely overwhelmed.

The reception was so ecstatic that, when the work was finally presented in the Burgtheater on March 19, 1799, Haydn specifically requested the audience not to demand encores of individual movements.

It is on these early performances that A. Peter Brown based his edition, which the Handel & Haydn Society debuted in America at their last performances of *The Creation* in 1989 and presents again today. Most performances have relied on the text of the first edition, published by the composer himself in 1800. While this obviously enjoyed Haydn's approval, it does not completely reflect his own practices in preparing this work for performance. Brown has examined

the surviving parts from these early performances, discovering many new details:

"the enchantment of the electrified Viennese was so general that the orchestra could not proceed for several minutes."

the orchestration, for example, was enriched with double-bassoon and bass trombone parts. Numerous bowings and articulation marks have been clarified, and many of the short vocal cadenzas and ornaments that were used in the premiere performances have been restored. The result is yet

more illumination of one of the most resplendent, light-filled scores in the Western tradition.

© Robert Mealy

Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

H&H and *The Creation*

Apart from the *Messiah*, no work has been so associated with H&H as *The Creation*. In its inaugural concert on Christmas Day of 1815, the Society performed portions of Part One along with excerpts from Handel's *Messiah*, and thus the name of the Society was born. By 1817, H&H decided to present *The Creation* complete along with *Messiah*, but spread over three days: each concert featured one part from each work. This was still a time when complete performances of either work were regarded as a bit more than the public could take. But a complete performance in one sitting was not far off, and on February 16th, 1819, the Society gave its first full-length concert of *The Creation*.

At that point, the work was only twenty-one years old—the equivalent today of performing a work written in 1980! It is good to remember, now that much of the mission of H&H is to bring older works back to new and vivid life, that these classics were all once new music themselves, and it was the job of H&H

to introduce them to the musical public. *The Creation* took its place in a great choral tradition, where it was joined by works of Mendelssohn, Bach, and Verdi, many of which received their American premiere with the Handel and Haydn Society.

Haydn's work retained a significant symbolic role for H&H, with special performances to commemorate important events in the Society's history: in 1865 for the 50th anniversary of the Society (just as the Civil War ended, and just after Lincoln was assassinated), in 1899 for the 100th anniversary of *Creation's* first public performance, and in 1915 for the 100th anniversary of H&H itself. Since 1902, these performances have taken place in Symphony Hall. So you are hearing the latest in a long and distinguished performance history, and also the first of a new tradition, since these concerts mark the inauguration of a new music director for the Society.

-Robert Mealy

H&H Artist Profiles

Grant Llewellyn, *Conductor*



Grant Llewellyn makes his debut as Music Director of the Handel & Haydn Society with these performances. One of a new generation of exciting young conductors, Grant Llewellyn won a prestigious Conducting Fellowship at the Tanglewood Music Center in 1985, where he worked with Leonard Bernstein, Seiji Ozawa, Kurt Masur, and Andre Previn. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Associate Conductor of the BBC National Orchestra of Wales, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. He has appeared as guest conductor

with orchestras throughout the world, including the Québec Symphony Orchestra, the Toronto Symphony, the Netherlands Chamber Orchestra, SWR Radio-Sinfonieorchester Stuttgart, the Trondheim Symphony Orchestra, and such major British orchestras as the Hallé, Royal Scottish National Orchestra, and Royal Liverpool Philharmonic Orchestra. Also in demand as a conductor of opera, his recent projects have included his debut with the English National Opera conducting *The Magic Flute* in 2000, *Dido and Aeneas* at Spoleto USA, and performances of Handel's *Radamisto* with the Opera Theatre of St. Louis. Over the next two seasons, Grant Llewellyn will debut with no fewer than eight U.S. orchestras, including the Houston Symphony Orchestra, Brooklyn Philharmonic, and St. Paul Chamber Orchestra. Regular appearances with the BBC National Orchestra of Wales bring Mr. Llewellyn back home to his family in Dinas Powys, near Cardiff, Wales. Grant Llewellyn first conducted H&H in April, 1999 in a program featuring English and Italian madrigals.

Dominique Labelle, *Soprano*

Dominique Labelle has appeared with many of the world's finest symphony orchestras with such noted conductors as Bernard Haitink, Christopher Hogwood, Kurt Masur, Nicholas McGegan, Seiji Ozawa, and Robert Shaw. Her operatic appearances have included leading roles with Boston Lyric Opera, Seattle Opera, Göttingen Handel Festival, Glimmerglass Opera, Minnesota Opera, and Vancouver Opera. Current season engagements include Debussy's *Le Martyre de St. Sébastien* with Christoph Eschenbach and the Orchestre de Paris; Handel's *Messiah* with the orchestras of Minnesota, Philadelphia, and Cleveland; a European tour with the Orchestra of the Age of Enlightenment and McGegan as guest soloist in Handel's recently discovered *Gloria*; and Beethoven's Symphony No. 9 with the Utah Symphony. Ms. Labelle first came to international attention through her performances in New York, Paris, and Vienna of Donna Anna in Peter Sellars' production of *Don Giovanni*. Ms. Labelle most recently appeared with H&H in March, 2000 performing Handel's *Armida abbandonata* and Bach's arrangement of Pergolesi's *Stabat Mater*.



Richard Clement, *Tenor*



One of the world's leading young American lyric tenors, Richard Clement is hailed for the tonal beauty, innate musicality, and sense of style in his operatic, concert and recital singing. The season brings many appearances on the concert stage including Mozart's *Requiem* with the St. Louis Symphony Orchestra, Beethoven's *Missa Solemnis* with Detroit Symphony, and Mendelssohn's Symphony No. 2 with the Atlanta Symphony. Mr. Clement makes regular appearances with the major orchestras of North America and has performed under the batons of such renowned conductors as Seiji Ozawa, Charles Dutoit, Kurt Masur, James Conlon, and Christopher

Hogwood. He had a particularly close working relationship with the late Robert Shaw, in performances with the St. Louis Symphony, Atlanta Symphony, Boston Symphony Orchestra, Minnesota Orchestra, Cleveland Orchestra, and the Orchestra of St. Luke's at Carnegie Hall. His operatic engagements have included Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni*, *The Mikado*, Bernstein's *Candide*, *Falstaff* and *Ariadne auf Naxos*. Richard Clement studied voice at Georgia State University and at the Cincinnati Conservatory. He was a Tanglewood Music Festival Fellow in 1990 and 1991, a member of the Houston Grand Opera Studio in the 1991-92 season, and a winner of a 1994 Richard Tucker Music Foundation Jacobson Study Grant. Mr. Clement has made several appearances with the Handel & Haydn Society, most recently in October of 1998 in Beethoven's *Mass in C Major*.

Neal Davies, *Bass*

Neal Davies was born in Newport, Gwent, Wales and studied at King's College, London, and the Royal Academy of Music. He has been a regular guest at the Edinburgh Festival and won the Lieder Prize at the 1991 Cardiff Singer of the World Competition. His concert engagements have included both the Cleveland and Philharmonia Orchestras with Christoph von Dohnányi, the Gabrieli Consort with Paul McCreesh, the King's Consort, the Academy of St. Martin-in-the-Fields with Sir Neville Marriner, and the Orchestra of the Age of Enlightenment with Frans Brüggen. His recent operatic appearances have included *Don Giovanni* for Scottish Opera, and productions at the Royal Opera, Covent Garden, including Rameau's *Platée* under Nicholas McGegan, Handel's *Giulio Cesare* under Ivor Bolton and Figaro in *Le nozze di Figaro*. He has sung *La Clemenza di Tito* at the Edinburgh Festival with Harry Bicket, Handel's *Theodora* with Les Arts Florissants and William Christie (in Paris and Salzburg) and Handel's *Orlando* with the Gabrieli Consort and McCreesh. Mr. Davies made his North American debut in May 2001 in Bach's *B Minor Mass* at the Detroit Symphony with Nicholas McGegan. Other recent and upcoming performances include an appearance at New York's Mostly Mozart Festival in *The Seasons*, *Messiah* with the Minnesota Orchestra, *Alexander's Feast* for the St. Louis Symphony, and Beethoven's Symphony No. 9 with the Cleveland Orchestra in Cleveland and at Carnegie Hall. These performances mark Mr. Davies' debut with H&H.



H&H ORCHESTRA

VIOLIN I

Daniel Stepner, *concertmaster*
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 Julie Leven
 Judith Eissenberg
 Dianne Pettipaw
 Danielle Maddon
 Jane Starkman
 Sue Rabut Cartwright
 Mark Beaulieu
 Krista Buckland Reisner
 Anne-Marie Chubet

VIOLIN II

Linda Quan*
Dr. Lee Bradley III Chair
 Lena Wong
 Julia McKenzie
 Judith Gerratt
 Lisa Brooke
 Barbara Englesberg
 Beth Abbate
 Guimar Turgeon
 Jessica Stensrud
 Susanna Cortesio

VIOLA

David Miller*
*Chair funded in memory
 of Estah & Robert Yens*
 Anne Black
 Laura Jeppesen
 Susan Seeber

Dorcas McCall
 Joan Ellersick
 Nina Falk
 Diana Brewer

CELLO

Myron Lutzke*
*Candace & William
 Achtmeyer Chair*
 Phoebe Carrai
 Reinmar Seidler
 Sarah Freiberg
 Alice Robbins
 Emmanuel Feldman

BASS

Michael Willens*
Amelia Peabody Chair
 Anne Trout
 Jay Elfenbein
 Deborah Dunham

FLUTE

Christopher Krueger*
 Wendy Rolfe
 Douglas Worthen

OBOE

Stephen Hammer*
*Chair funded in part by
 Dr. Michael Fisher Sandler*
 Marc Schachman

CLARINET

Eric Hoepflich*
 Diane Heffner

BASSOON

Andrew Schwartz*
 Marilyn Boenau

CONTRABASSOON

Thomas Sefcovic

HORN

Richard Menaul*
Grace & John Neises Chair
 Lowell Greer

TRUMPET

Bruce Hall*
 Jesse Levine

TROMBONE

Robert Couture*
 Hans Bohn
 Brian Kay

TIMPANI

John Grimes

FORTEPIANO

John Finney

* *principal*

H&H CHORUS

John Finney, *Chorusmaster*
The Cabot Family Chorusmaster Chair

SOPRANO

Gail Plummer Abbey
 Roberta Anderson
 Susan Consoli
 Janice Giampa
 Anne Harley
 Silvia Irving
 Sharon Kelley
 Shannon Larkin
 Jill Malin
 Carol Millard
 Kathryn Mueller
 Kristen Watson

ALTO

Marylène Altieri
 Marya Danihel
 Katharine Emory
 Deborah Cundey Owen
 Susan Byers Paxson
 Letitia Stevens
 Susan Thomas
 Susan Trout*
 Mary Ann Valaitis

TENOR

James DeSelms
 Gerald Thomas Gray
 Thomas A. Gregg
 Stuart M. Grey
 Murray Kidd
 Christopher Marrion
 David McSweeney
 Randy McGee
 Art Rawding

BASS

Peter Gibson
 Joe Dan Harper
 Herman Hildebrand
 Kyle Hoepfner
 Brett R. Johnson
 Matthew Murphy
 Steven Pence
 Alexander Prokhorov
 Clifford Rust
 Daryl Yoder

* *Alto soloist in the final chorus of The Creation*

The H&H Chorus is funded in part by a generous gift from the Wintersauce Foundation.

Franz Joseph Haydn: *The Creation*

text by Baron Gottfried van Swieten (1733-1803)

PART ONE

Orchestral Prelude:

The Representation of Chaos

Recitative and Chorus

Raphael

In the beginning God created the heaven and the earth; and the earth was without form and void; and darkness was upon the face of the deep.

Chorus

And the Spirit of God moved upon the face of the waters; and God said: Let there be light, and there was light.

Uriel

And God saw the light, that it was good; and God divided the light from the darkness.

Aria and Chorus

Uriel

Now vanish before the holy beams the gloomy dismal shades of dark; the first of days appears. Disorder yields to order fair the place. Affrighted fled hell's spirits black in throngs, down they sink in the deep of abyss, to endless night.

Chorus

Despairing, cursing rage attends their rapid fall. A new created world springs up at God's command.

Recitative *Raphael*

And God made the firmament, and divided the waters, which were under the firmament from the waters, which were above the firmament, and it was so. Outrageous storms now dreadful arose; as chaff by the winds are impelled the clouds. By heaven's fire the sky

is enflamed, and awful rolled the thunders on high. Now from the floods in streams ascend reviving showers of rain, the dreary wasteful hail, the light and flaky snow.

Solo and Chorus

Gabriel

The marv'llous work beholds amaz'd the glorious hierarchy of heav'n, and to the ethereal vaults resound the praise of God, and of the second day.

Chorus

And to the ethereal vaults resound the praise of God, and of the second day.

Recitative *Raphael*

And God said: Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. And God called the dry land earth, and the gathering of waters called He seas; and God saw that it was good.

Aria *Raphael*

Rolling in foaming billows uplifted roars the boist'rous sea. Mountains and rocks now emerge, their tops into the clouds ascend. Thro' the open plains outstretching wide in serpent error rivers flow. Softly purling glides on thro' silent vales the limpid brook.

Recitative *Gabriel*

And God said: Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit after its kind, whose seed is in itself upon the earth; and it was so.

Aria *Gabriel*

With verdure clad the fields appear delightful to the ravish'd sense; by flowers sweet and gay enhanced is the charming sight. Here vent

their fumes the fragrant herbs; here shoots the healing plant. By load of fruits the expanded boughs are press'd; to shady vaults are bent the tufty groves; the mountain's brow is crown'd with closed wood.

Recitative *Uriel*

And the heavenly host proclaimed the third day, praising God and saying:

Chorus

Awake the harp, the lyre awake!
In shout and joy your voices raise!
In triumph sing the mighty Lord!
For He the heavens and earth has clothed in stately dress.

Recitative *Uriel*

And God said: Let there be lights in the firmament of heaven to divide the day from the night, and to give light upon the earth; and let them be for signs and for seasons and for days and for years. He made the stars also.

Recitative *Uriel*

In splendor bright is rising now the sun and darts his rays; an am'rous, joyful, happy spouse, a giant proud and glad to run his measur'd course. With softer beams and milder light steps on the silver moon thro' silent night. The space immense of the azure sky innum'rous host of radiant orbs adorns, and the sons of God announced the fourth day in song divine, proclaiming thus His power:

Chorus and Trio

Chorus

The heavens are telling the glory of God; the wonder of his works displays the firmament.

Gabriel, Uriel, Raphael

To day that is coming speaks it the day; the night that is gone to following night.

Chorus

The heavens are telling the glory of God; the wonder of his works displays the firmament.

Gabriel, Uriel, Raphael

In all the lands resounds the word, never unperceived, ever understood.

Chorus

The heavens are telling the glory of God; the wonder of his works displays the firmament.

PART TWO

Recitative *Gabriel*

And God said: Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven.

Aria *Gabriel*

On mighty pens uplifted soars the eagle aloft, and cleaves the sky in swiftest flight to the blazing sun. His welcome bids to morn the merry lark, and cooing calls the tender dove his mate. From ev'ry bush and grove resound the nightingale's delightful notes. No grief affected yet her breast, nor to a mournful tale were tun'd her soft, enchanting lays.

Recitative

Raphael

And God created great whales and ev'ry living creature that moveth, and God blessed them, saying:
Be fruitful all and multiply! Ye winged tribes, be multiplied and sing on ev'ry tree!
Multiply, ye finny tribes and fill each wat'ry deep! Be fruitful, grow and multiply! And in your God and Lord rejoice!

Recitative *Raphael*

And the angels struck their immortal harps, and the wonders of the fifth day sang.

Trio

Gabriel

Most beautiful appear, with verdure young adorn'd the gently sloping hills. Their narrow, sinuous veins distill in crystal drops the fountain fresh and bright.

(Please, turn page quietly.)

Uriel

In lofty circles plays, and hovers thro' the sky
the cheerful host of birds. And in the flying
whirl the glitt'ring plumes are dyed as
rainbows by the sun.

Raphael

See flashing thro' the wet in thronged swarms
the fry on thousand ways around. Upheaved
from the deep, the immense Leviathan sports
on the foaming wave.

Gabriel, Uriel, Raphael

How many are thy works, O God! Who may
they numbers tell? Who? O God! Who may
they numbers tell?

Chorus and Soli

The Lord is great, and great His might; His
Glory lasts forever, and evermore.

Recitative *Raphael*

And God said: Let the earth bring forth the
living creature after his kind; cattle and
creeping thing, and beasts of the earth after
their kind.

Recitative *Raphael*

Strait opening her fertile womb, the earth
obey'd the word, and teem'd creatures
numberless, in perfect forms and fully grown.
Cheerful roaring stands the tawny lion. In
sudden leaps the flexible tiger appears. The
nimble stag bears up his branching head.
With flying mane and fiery look, impatient
neighs the sprightly steed. The cattle in herds
already seek his food on fields and meadows
green. And o'er the ground, as plants, are
spread the fleecy, meek and bleating flock.
Unnumber'd as the sands in whirl arose the
host of insects. In long dimensions creeps
with sinuous trace the worm.

Aria *Raphael*

Now heav'n in fullest glory shone; earth
smiles in all her rich attire. The room of air
with fowl is fill'd, the water swell'd by shoals
of fish; by heavy beasts the ground is trod.
But all the work was not complete. There

wanted yet that wond'rous being that grateful
should God's pow'r admire, with heart and
voice His goodness praise.

Recitative *Uriel*

And God created man in His own image. In
the image of God created He him. Male and
female created He them. He breathed into
his nostrils the breath of life, and man
became a living soul.

Aria *Uriel*

In native worth and honor clad, with beauty,
courage, strength adorn'd, to heav'n erect and
tall, he stands a man, the Lord and King of
nature all. The large and arched front
sublime of wisdom deep declare the seat, and
in his eyes with brightness shines the soul,
the breath and image of his God. With
fondness leans upon his breast the partner for
him form'd, a woman fair and graceful
spouse. Her softly smiling virgin looks, of
flow'ry spring the mirror, bespeak him love,
and joy, and bliss.

Recitative *Raphael*

And God saw ev'rything that He had made;
and behold, it was very good; and the
heavenly choir in song divine, thus closed the
sixth day.

Chorus

Achieved is the glorious work; the Lord
beholds it and is pleas'd. In lofty strains let us
rejoice! Our song let be the praise of God!

Trio

Gabriel, Uriel

On thee each living soul awaits; from thee, O
Lord, they beg their meat. Thou openest thy
hand, and sated all they are.

Raphael

But as to them thy face is hid, with sudden
terror they are struck. Thou tak'st their
breath away; they vanish into dust.

Gabriel, Uriel, Raphael

Thou lett'st thy breath go forth again, and

life with vigor fresh returns. Revived earth unfolds new force and new delights.

Chorus

Achieved is the glorious work. Our song let be the praise of God! Glory to His name forever; He sole on high exalted reigns, alleluia.

PART THREE

Introduction: *Morning*

Recitative *Uriel*

In rosy mantle appears, by tunes sweet awak'd, the morning young and fair. From the celestial vaults pure harmony descends on ravished earth. Behold the blissful pair, where hand in hand they go! Their flaming looks express what feels the grateful heart. A louder praise of God their lips shall utter soon. Then let our voices ring, united with their song!

Duet and Chorus

Eve, Adam

By thee with bliss, O bounteous Lord, the heav'n and earth are stor'd. This world, so great, so wonderful, Thy mighty hand has fram'd.

Chorus

For ever blessed be His pow'r! His name be ever magnified!

Adam

Of stars the fairest, O how sweet thy smile at dawning morn! How brighten'st thou, O sun, the day, thou eye and soul of all!

Chorus

Proclaim in your extended course, proclaim the almighty pow'r and praise of God!

Eve

And Thou that rules the silent night, and all ye starry host, spread wide and ev'rywhere His praise in choral songs about!

Adam

Ye strong and cumb'rous elements, who ceaseless changes make, ye dusky mists and dewy steams, who raise and fall thro' the air,

Adam, Eve, Chorus

Resound the praise of God our Lord! Great His name, and great His might.

Eve

Ye purling fountains tune His praise, and wave your tops, ye pines! Ye plants exhale, ye flowers breathe at Him your balmy scent!

Adam

Ye that on mountains stately tread, and ye, that lowly creep; ye birds that sing at heaven's gate, and ye, that swim the stream,

Adam, Eve, Chorus

Ye living souls extol the Lord! Him celebrate, Him magnify!

Adam, Eve

Ye valleys, hills, and shady woods, our raptur'd notes ye heard; from morn to ev'n you shall repeat our grateful hymns of praise.

Chorus

Hail, bounteous Lord! Almighty, hail! Thy word call'd forth this wond'rous frame. Thy pow'r adore the heav'n and earth, we praise Thee now and evermore.

Recitative

Adam

Our duty we performed now in off'ring up to God our thanks. Now follow me, dear partner of my life! Thy guide I'll be, and ev'ry step pours new delights into our breast, shows wonders ev'rywhere. Then may'st thou feel and know the high degree of bliss the Lord allotted us, and with devoted heart His bounty celebrate. Come follow me! Thy guide I'll be.

Eve

O thou, for whom I am! My help, my shield,

(Please, turn page quietly.)

my all! Thy will is law to me. So God, our Lord, ordains, and from obedience grows my pride and happiness.

Duet

Adam, Eve

Graceful consort! At thy side softly fly the golden hours. Ev'ry moment brings new rapture; ev'ry care is put to rest. Spouse adored! At thy side purest joys o'erflow the heart. Life and all I am is thine; my reward thy love shall be. The dew dropping morn, O how she quickens all! The coolness of ev'n, O how she all restores! How grateful is of fruit the savor sweet! How pleasing is of fragrant bloom the smell! But without thee, what is to me the morning dew, the breath of

ev'n, the sav'ry fruit, the fragrant bloom! With thee is ev'ry joy enhanced, with thee delight is ever new; with thee is life incessant bliss; thine it whole shall be.

Recitative *Uriel*

O happy pair, and always happy yet, if not misled by false conceit, ye strive at more as granted is, and more to know as know ye should!

Chorus

(Susan Trout, alto soloist)

Sing the Lord, ye voices all! Utter thanks, ye all His works! Celebrate His pow'r and glory! Let His name resound on high! The Lord is great; His praise shall last for aye. Amen.

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- December 25, 1815:** H&H gives its first public performance at King's Chapel in Boston.
- July 15, 1817:** The Society Chorus is invited to perform for President James Monroe. (President Monroe's March is commissioned for the occasion.)
- December 25, 1818:** First complete American performance of Handel's *Messiah*.
- February 16, 1819:** First complete American performance of Haydn's *The Creation*.
- 1823:** Beethoven is commissioned to compose a work for the Society but dies before taking on the commission.
- August 2, 1826:** The Society Chorus performs at memorial services for John Adams and Thomas Jefferson held in Faneuil Hall – Daniel Webster, orator.
- June 23, 1833:** The Society gives a benefit concert to aid in the completion of the Bunker Hill Monument.
- January 26, 1845:** American premiere of Handel's *Samson*.
- November 15, 1855:** American premiere of Handel's *Solomon*.
- January 1, 1864:** The Society Chorus performs for the Emancipation Proclamation celebration (Julia Ward Howe, Composer of "Battle Hymn of the Republic," is a member of the chorus) – Ralph Waldo Emerson, orator.
- June 1, 1865:** The Society performs at memorial services for President Lincoln.
- December 10, 1871:** The Society Chorus performs for the Grand Duke Alexis of Russia.
- May 5, 1878:** American premiere of Verdi's *Requiem*.
- April 11, 1879:** First complete American performance of J.S. Bach's *St. Matthew's Passion*.
- May 27, 1883:** The Society gives a benefit concert to aid Russian Jews fleeing czarist oppression.

- October 21, 1900:** First H&H concert in the new Symphony Hall.
- December 18-19, 1927:** The Society Chorus performs with the BSO under Koussevitsky to raise funds for the orchestra's Pension Fund.
- December, 1963:** The Society presents the first complete televised performance of Messiah for National Educational Television.
- March 28, 1965:** World premiere of Randall Thompson's *Passion According to St. Luke*, commissioned by the Society in celebration of its 150th anniversary.
- 1967:** Thomas Dunn is appointed Music Director of H&H, shifting the focus from solely choral music to a program of early and contemporary choral and instrumental music involving both performing and visual arts.
- 1985:** The H&H Education Program is established to serve young people with limited access to musical performances.
- June 30, 1986:** Christopher Hogwood is appointed Artistic Director, introducing Historically Informed Performances with instruments appropriate to the time period of the piece.
- January, 1988:** Jazz pianist Keith Jarrett performs in concert with the H&H Orchestra, beginning a tradition of showcasing Baroque and Jazz music in the same performance.
- April 1996:** H&H collaborates with the Mark Morris Dance Group for a fully-staged production of Gluck's *Orfeo*. The production tours throughout the United States and travels to the Edinburgh International Festival.
- March 19 & 21, 1999:** H&H gives its first world premiere in over 20 years with Dan Welcher's acclaimed *JFK: The Voice of Peace*.
- March 23 & 25, 2001:** The Society presents the modern-day premiere of C.P.E. Bach's *Hymn of Thanks and Friendship*. The work, presumed lost during World War II, was rediscovered in the summer of 1999 in Kiev.
- April 22, 2001:** H&H celebrates Christopher Hogwood's 15 years of outstanding musical leadership in his final concert as Artistic Director. The concert is broadcast live on NPR's "SymphonyCast."
- July 1, 2001:** Grant Llewellyn assumes the role of H&H Music Director as Christopher Hogwood becomes Conductor Laureate.



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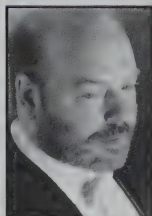
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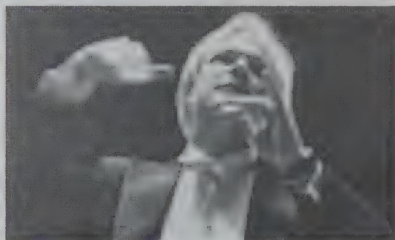
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In March 1997, an endowment of \$150,000 was established to honor the exceptional dedication of former H&H Governor Dr. George Geyer, who promoted the efforts to advance the artistic dimensions of the Handel & Haydn Society for more than fifty years. Income from this fund will be used to enhance the quality of H&H performances. H&H acknowledges the generous commitments made to honor Dr. Geyer by the following individuals.

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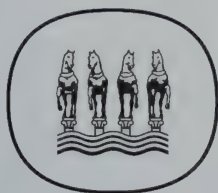
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2001-2002 SEASON

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Friday, October 19 at 8:00 p.m.

Sunday, October 21 at 3:00 p.m.

Symphony Hall

Grant Llewellyn, conductor

Franz Joseph Haydn
(1732-1809)

THE CREATION

PART ONE

Intermission —

PART TWO

— Pause —

PART THREE

Dominique Labelle, *Gabriel, Eve*
Richard Clement, *Uriel*
Neal Davies, *Raphael, Adam*

SUN (GBH)

3:07.15 - back stage
3:09.35 - start Mozart
3:12.30 - conclude
3:15.00 - Creation part
3:50.10 > 35
3:57.45
4:16.12 - part II
4:53.12 > 37
4:56.07 - part III
5:22.50 > 26.45
5:26.15

This concert is dedicated to the memory of our friend and colleague, Myra Aronson, and to all those who lost their lives during the tragic events of September 11, 2001.

We will begin the program with Mozart's *Ave Verum Corpus* and will follow with a moment of silence.

The program runs for two hours and fifteen minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

H&H Program Notes

CHAOS AND LIGHT

Haydn's *The Creation*

NOTES IN BRIEF...

One of the most popular and beloved works of Classical music, Haydn's *The Creation* was composed in response to the great oratorios of Handel from the previous musical generation. Haydn witnessed firsthand the tremendous effect Handel's works had on the English public, who celebrated them as national treasures. The idea of a work of art that brought so many people to rejoice together was an inspiring one for Haydn. With the assistance of Baron van Swieten, a diplomat and powerful intellectual figure in Vienna, he set to work on an evening-length depiction of the creation of the world. In tribute to the great English oratorio tradition, he published his own contribution in both German and English. Since its triumphant first performances in Vienna in 1798, this oratorio has continued to captivate audiences throughout the world. This performance is the latest in a long tradition for the Handel & Haydn Society, which takes half its name from the author of this great work.

IN 1791, when Franz Joseph Haydn was enjoying a triumphant visit to England, he had the opportunity to hear the massive Handel Festival staged at Westminster Abbey. The 80-year-old composer found himself overwhelmed with Handel's skill at shaping dramatic choruses; he later confessed "that when he heard the music of Hendl in London, he was struck as if he had been put back to the beginning of his studies and had known nothing up to that moment."

As Haydn was leaving London, his impresario Salomon offered him an English oratorio libretto that Handel himself had

apparently intended to set. This was *The Creation*. The librettist (who remains unknown) based his text on the creation story that opens the book of Genesis, and elaborated this narrative of the six days of creation with material from Milton's *Paradise Lost* and the Psalms.

Back in Vienna, Baron van Swieten had been putting on his own performances of Handel oratorios for some time, often hiring Mozart to bring the orchestration up to date. Van Swieten knew of Bach and Handel's work through his time as ambassador in Berlin; the prospect of having Haydn contribute to this great genre appealed to van Swieten as a native alternative to Italian opera and oratorio. Once he read Haydn's going-away present he announced that he himself would "clothe the English poem in German dress." Besides translating and adapting the libretto, he kept close watch over Haydn's work; according to one early account, he "had each piece, as soon as it was ready, copied and pre-rehearsed with a small orchestra, discarding much that was too trivial for the grand subject." In fact, more sketches survive for this piece than for any other work by Haydn.

By the spring of 1797 Haydn had worked through seven drafts of his extraordinary Introduction, the "Representation of Chaos." When he finally played it for a friend, he pointed out how carefully he had "avoided the harmonic resolutions you would expect. The reason is because there is no form in anything yet." Haydn was acute enough to realize that when the Bible announces that "the earth was without form, and void" this formlessness is not necessarily the same as confusion. An earlier Baroque composer, treating the same theme, chose to begin his Chaos with the ultimate discord of every note played simultaneously.